

FASHIONS AND FADS OF THE MOMENT



THE SWEATER GIRL AND THE FLUFFY SUMMER GIRL BID MISS AUTUMN WELCOME



THE sweater girl is as much a summer factor as the duffy girl, and they will both give way very shortly to the smartly tailored autumn girl, whose lines are cast in stricter places than were the flaring skirted summer girl's, for there is no doubt that the princess frock will be the frock that the French couturiers will sanction for the fall and winter. Everything points that way. The redingote, for instance, would not be shown so frequently by the same couturiers were it not to cover a one piece frock, so the tailored frock, whether the idea be princess or not, is to be most in demand. Even for the patrons who visit watering places the couturiers are making one piece frocks of taffeta, serge and gaberdine. And, while the majority of these frocks have the full skirt, the flare is confined to the side, and the front and back are plain, fitted flat against the figure, so that the logical idea is the panel down the front and the back, giving the princess idea and still getting away from the old one of many fitted seams. The fullness even in blouses is shown at the sides, the front and back pulled down to the figure.

It is an autumn model and, as can be seen, has fullness at the sides and a flat front and back. This model is

built of heavy blue gaberdine, the inconceivable collar being made of heavy faille silk. The redingote is buttoned

straight down the front, the applied belt also being fastened in the same manner.

But, though the faint rustlings of the autumn fashions are heard, the fluffy, frilly, fancy creations for summer are

still with us, and, if the wide skirts might seem ungraceful to our eyes in heavy materials, surely we cannot complain about them in the soft, thin fabrics of summer.

Instance the handsome gown dotted with coin spots of embroidery which is shown in this illustration. The material is white organdie, the dots being of natter blue, and narrow val lace is effectively used as a trimming. The bodice is simple, with yoke and tops of sleeves of plain organdie. The collar is much like a fichu, the ends crossing at the front.

Pictured with this, at the right, is a frilly frock of net, figured with pink roses. The skirt is made with two ruffles, finished at the edge with tiny knife platings of plain net. A peplum at the back is finished in the same manner, and white buttons with pink rims trim this, as well as the blouse fronts.

Next is shown a green and white striped sweater, severely plain, and in this case knitted of fleecy Shetland wool. The hat worn with it is of white felt, with a band of green and white encircling the crown. At the right of the picture is shown a very charming sweater. The color scheme is purple and white carried out also in the sports hat worn with it.

May Wilmoth

Work For the Summer Girl

Abbreviations: ch., chain; d.c., double crochet; tr., treble.

MATERIALS: Crochet No. 20 and a No. 6 steel hook, a piece of plain muslin or fine linen are required for the collar. The medallions on the collar illustrated are buttonholed on to the muslin, in which case a reel of white buttonhole silk, fairly coarse, will be required. One picture shows the oval medallion finished with a round of double crochet, and in this case they are just sewed on the muslin in the ordinary way and a tiny hem put on the wrong side after the muslin is cut away. The round medallions in the illustration are

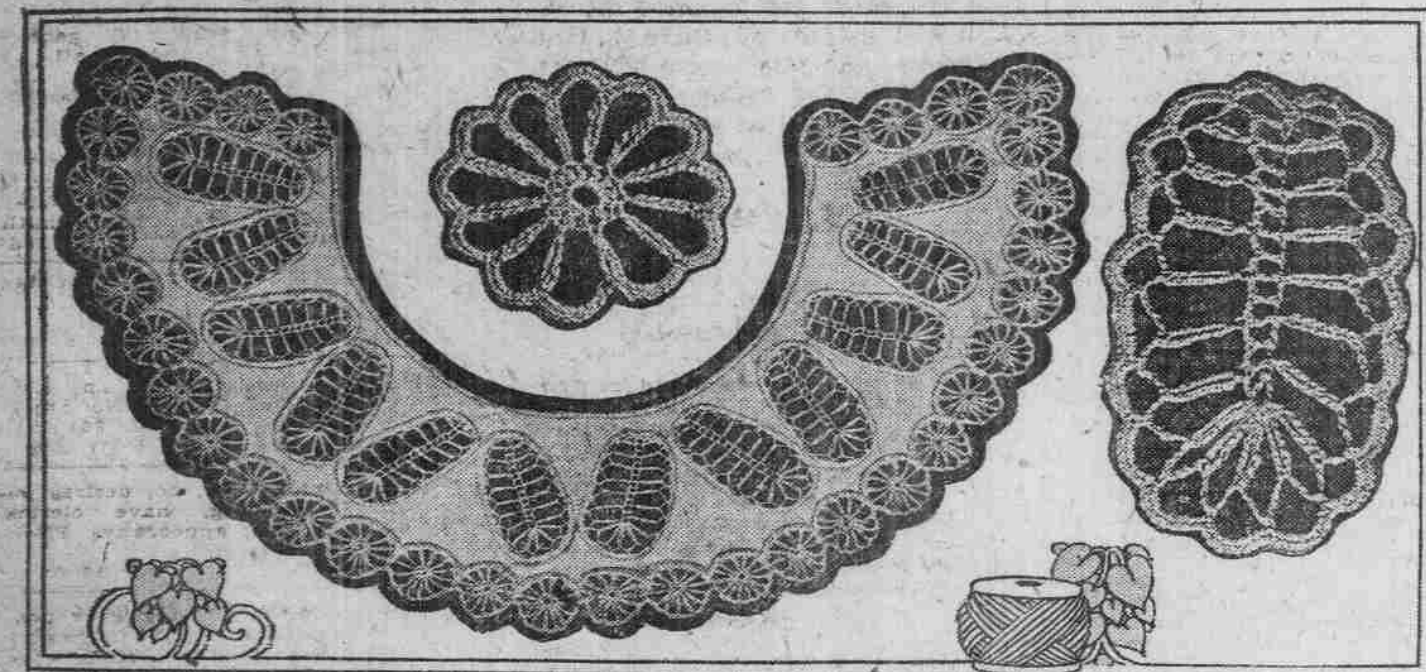
into the fourth chain from the bottom of the last loop, 10 ch., miss 1 treble, slip stitch into next treble, 5 ch., turn and slip stitch back into the fifth chain from the bottom of the last loop, 12 ch., turn, miss 1 treble and slip stitch into next treble, 6 ch., slip stitch back into the sixth chain from the bottom of last loop, * 14 ch., turn, miss 1 treble, slip stitch into next treble, 7 ch., slip stitch back into seventh chain from bottom of last loop; repeat from * twice, ** 14 ch., slip stitch into end of loop, 7 ch., slip stitch back into seventh chain from bottom of last loop; repeat from ** four times more, all into the end loop, 14 ch., miss the base of the first treble which forms the end

Third row—6 ch., miss end loop, slip stitch into next loop, * 6 ch., slip stitch into next loop; repeat from * all round; at the end, 5 ch., and slip stitch to beginning of first loop of this round. If the medallion is to be buttonholed to the muslin fasten on the cotton here; if not, continue the next row.

Fourth row—2 d.c. in every loop all round; join to first double crochet with a slip stitch and fasten off.

The Round Medallion.—Make 7 ch., slip stitch into first chain to form a ring; 3 ch.

First round—Work 12 tr. in ring and slip stitch to first three chain to join. Second round—13 ch., slip stitch into first treble, 6 ch., slip stitch into sixth



MUSLIN COLLAR WITH CROCHET MEDALLIONS.

placed round the edge forming the shape of the collar, and half of them buttonholed. The muslin is then cut away and the lower half of the medallion edge filled in with double crochet. The other cut shows the alternative of filling in the last round with double crochet and sewing the medallion on in the ordinary way.

The Oval Medallion.—Make 33 chain. First row—tr. in the sixth chain from the hook, * 2 ch., miss 1 chain, 1 tr. in the next chain; repeat from * to end, 8 ch., turn.

Second row—Miss 1 treble, slip stitch into next treble, 4 ch., slip stitch back into base of end treble. loop, slip stitch into the base of the next treble, 7 ch., and slip stitch back into the seventh chain from the bottom of the last loop; 14 ch., miss 1 treble, slip stitch into next treble, 7 ch., and slip stitch back into seventh chain of next loop, * 12 ch., miss 1 treble and slip stitch into next, 6 ch., slip stitch back into sixth chain of last loop; repeat from * once; 10 ch., miss 1 treble, slip stitch into next treble, 5 ch., turn and slip stitch into fifth chain of last loop, 8 ch., miss 1 treble, slip stitch into next treble, 4 ch., slip stitch into fourth chain of last loop, 5 ch., slip stitch into base of end treble.

HAT TRIMMINGS ARE ODD.

THEY are so odd, indeed, that you see only one hat trimmed in the same way, at once a relief to the monotony and a strain on one's hat choosing powers. If you are out for decided novelty, how about a soft black milan with dull blue velvet streamers caught to the crown with sure enough seashells—pretty, polished and variegated shells, exactly like the souvenirs you once heled from the seashore? If you are very brave there is a Spanish matador's hat in pink georgette crape and pink hem with pink ball fringe hanging from brim edge and crown top. Porcelain flowers in odd colors and highly polished, much like a spray plucked from a mid-Victorian mantelpiece vase, trim a midnight blue toque of rough straw, while the necklace of a Chrookee princess dangles alluringly from the side of a green taffeta sports hat.

THE CRETONNE RAGE.

YES, they are using it by reams and square miles for every piece of feminine apparel under the sun. It started with a garden apron; a few suspenders were added, and it was called a "garden frock." Then some one thought that her especial pattern of cretonne would make a cheerful separate skirt for morning wear with thin blouses, and, lo, a thousand other people thought so too! And now there is a cretonne coat suit in one shop and cretonne lined coats in another, while we have had whole beives of cretonne beach costumes for the bathing season. Perhaps the prettiest use of this cheerful fabric is for children's morning dresses, and when combined with plain colored linen for pockets, collar, cuffs and sash and topped with a quaint cretonne sunbonnet the effect is almost too good to be true.

NEW FOOTWEAR VERY PRETTY

NOT within the memory of the oldest inhabitant has woman's footwear been so varied and interesting, and not within the same time has it been so freakish and so lamentably abused. Perhaps in a reaction from somber black, practical russet and simple white women have gone quite foolish over the new shoes and boots. None so poor or so modest that she will not achieve high laced boots of gray or putty color or blue or white, pumps of white kid and black patent leather,

spats of white or chamols or pearl gray. And the reality is far more exciting than the mere statement sounds, for these effects in pearl and gray and blue and white, etc. are built up on new lines, are elaborated in devious and amazing ways.

Smart Late Summer Creation



HAND EMBROIDERED GEORGETTE CRAPE BLOUSE.

GRAY silk georgette crape was used in the building of this pretty blouse, as worn with a gray tailleur. A border of hand embroidery done in colors of pale pink and deep rose gives the exquisite touch which hand work always gives. The surplice vest is of dainty white batiste buttoned with coral buttons.

TIMELY RECIPES

Berry Gems.
Two tablespoonfuls of butter, one-third cupful of sugar, one egg, one cupful of milk, two and a half cupfuls of flour sifted with two teaspoonfuls of baking powder and one cupful of berries.

Reserve one-third cupful of flour to mix with berries, which should be added last. Cream the butter and sugar together, add the egg, well beaten, milk and flour, berries last. Bake in buttered gem pans for twenty-five minutes. These are used as a dessert, with powdered sugar dusted on top of each.

Another dessert which calls for small fruits is
Fruit Bread.
Stew some raspberries, huckleberries or blackberries and sweeten them to taste. Butter small slices of bread, without crusts, and place a layer of them in the bottom of a baking dish. The next layer is of stewed fruit, and so on, alternating until dish is full. Bake in a moderate oven for twenty minutes. Serve cold with cream.

Hard Sauce.
Cream well together one cupful of white sugar and two tablespoonfuls of butter. Add three drops of vanilla or a little sherry wine. The beaten white of an egg is often added to make it very foamy. Serve ice cold.

Huckleberry and Blackberry Roll.
To one quart of flour use one tablespoonful of butter, mix this together with a silver knife, add three tablespoonfuls of baking powder and enough

milk to make a dough that will roll. Flour one quart of berries, sugar them to taste, put them in a layer on top of dough. Roll from one end. Steam for one hour. This should be served with hard sauce.

Raspberry and Blackberry Tapioca.
Soak one cupful of tapioca overnight. Add one pint of boiling water, simmer until tapioca is clear. To this put fruit and about two cupfuls of sugar. Turn into dish to cool, serving it from the same, ice cold, with sugar and cream.

Blackberry Mush.
Stew one quart of blackberries with one pint of water and three tablespoonfuls of sugar for twenty minutes. When thoroughly done strain through a sieve or cheesecloth, add more sugar if desired, and when this has boiled add four tablespoonfuls of cornstarch dissolved in cold water. A few drops of vanilla improve the flavor. This is one of the most wholesome and economical summer dishes if eaten with rich cream. It is especially fine for children.

Stewed Gooseberries.
Stem and remove the blossom end of the berry. Wash well, cook in porcelain, to one quart of berries adding one pint of water. Stew for about ten minutes. To this add one pound of sugar, stand kettle where it will barely simmer for fifteen minutes, then remove from stove.

Gooseberries are delicious in pies and tarts. The latter are attractive if the dough is cut in fancy strips and laid over the top of the tart.